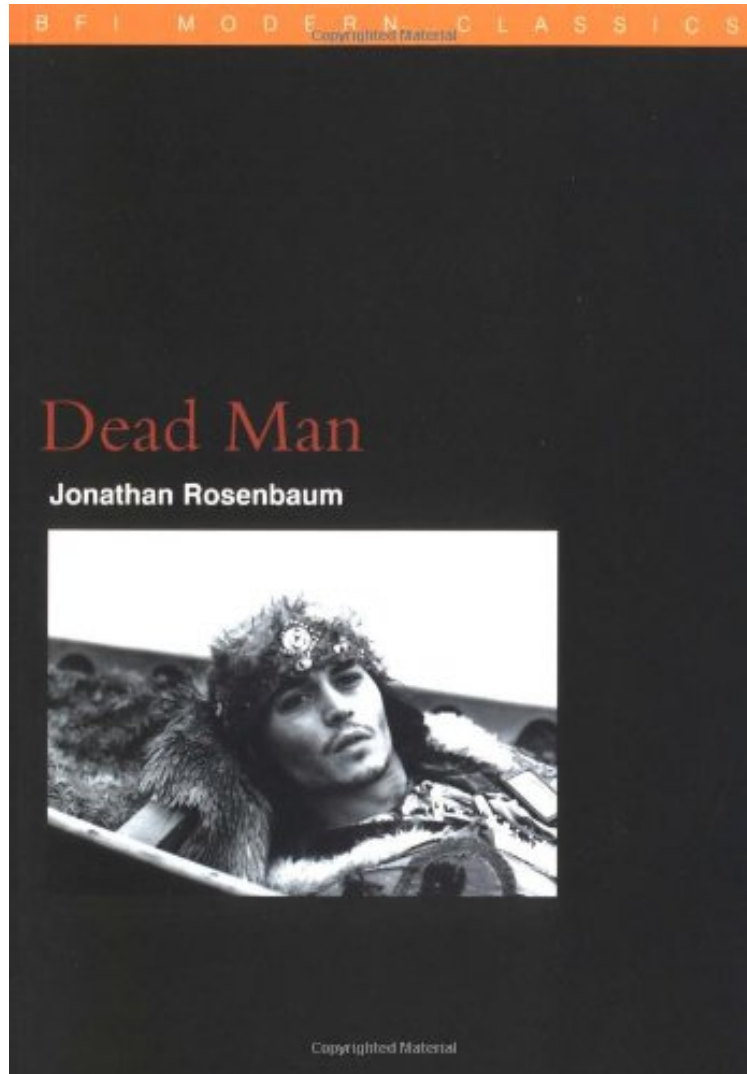


[FREE] Dead Man (BFI Modern Classics)

Dead Man (BFI Modern Classics)

Jonathan Rosenbaum

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Jonathan Rosenbaum : Dead Man (BFI Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Dead Man (BFI Modern Classics):

1 of 1 people found the following review helpful. Just for cult fans By Doly Mallet Flores Interesting interview which explains some of the symbolisms within the movie: cultural, ethical, social issues are also addressed, as well as genre references. Read it just if you are a relly truly big fan of the movie. 3 of 3 people found the following review helpful. excellent introduction to this great film from one it's foremost defenders By Muzzlehatch When Jim Jarmusch's DEAD MAN was released in the USA, critics and the public for the most part didn't seem to know what to make of it. Though it did get a fair number of good reviews, most of those were from the "elitist" critics - Siskel and Ebert among others

were't fans. Miramax, its distributor, unceremoniously dumped it with a minimal release during the summer - hardly the best time for a difficult and challenging art film that nonetheless with a major star (Johnny Depp) might have turned some respectable business - because the director, Jim Jarmusch, refused to cut it into what they considered a more palatable shape. We should all be glad that Jarmusch held his ground. In Chicago and a couple of other cities, and in France and Japan, the film did reasonably good business, and in the 13 years since has come to be considered something of a modern classic. I consider it one of the greatest of all American films and unquestionably the greatest western since the 1970s, and this little volume in BFI's "Modern Classics" series by Jonathan Rosenbaum, a Jarmusch friend and admirer and immediate champion of the film, is ideal in helping to expand on one's appreciation of this deceptively challenging work. Rosenbaum's book is divided into chapters that detail various aspects of the film's concerns, and the director's place in the American cinema at the moment. A listing: 1 - Jim Jarmusch as American independent, DEAD MAN as dealbreaker 2 - The Story 3 - On Tobacco 4 - On Violence 5 - On Music 6 - On the Acid Western 7 - Frontier Poetry 8 - Closure Some discussion of the director's earlier work is included, and a fair amount about the film succeeding, GHOST DOG: WAY OF THE SAMURAI. The situation of Jarmusch as a poet (as opposed to a storyteller) in cinema, as an heir to the European avant-garde, and as a radical alongside such figures as Monte Hellman from the 70s is nicely detailed; what I missed was more depth on how the film functions in relation to both the classical westerns of Mann, Boetticher, Hawks, and Ford, and the more modern "mainstream" endeavors by people like Eastwood - who I don't believe is once mentioned. Still one can't have everything in a 96-page pocket-size book that has room for some stills, and I recommend this warmly to all fans of the film in any case. 6 of 6 people found the following review helpful. a well-written analysis of this brilliant film By A Customer a much maligned and misunderstood film when it came out, it's great to see a writer the stature of Rosenbaum giving "Dead Man" the respectful examination it deserves. Rosenbaum mixes his own thoughtful analysis with excerpts from various interviews he conducted with Jarmusch to illuminate the many aspects of the film: from Neil Young's haunting soundtrack, to the role of tobacco, to its place in the acid western genre. if you love the film, this book is the perfect companion piece.

When it was released, "Dead Man" puzzled many audiences and critics. Here, the author argues that the film is both a quantum leap and a logical step in the director's career, and it's a film that speaks powerfully of contemporary concerns.